

Syllabus

Linda Legassie, Adjunct Professor

ART K102 Art History II Fall 2011

MWF 9:00 am—9:45 am

Three Rivers Community College

Meeting Location: Room B125

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Course Description

This course provides an introduction to the history of art from the mid-15th century through to contemporary art from a global perspective. Major works in many media including painting, sculpture, and architecture will be covered. By the end of the course, students will have a visual vocabulary with which they can intelligently discuss and write about works of art. Regardless of whether the work is accessible and easy to admire or difficult and not readily understood, students will understand how to evaluate works of art not only for their beauty, but for other intrinsic values such as power of expression and boldness of communication.

Course Outcomes:

Upon successful completion of this course, students should:

- Demonstrate an ability to speak and write about visual art using an informed visual vocabulary;
- Demonstrate familiarity with the basic elements of a work of art;
- Demonstrate familiarity with many art mediums;
- Demonstrate an ability to evaluate works of art objectively, both for their formal qualities and for other qualities such as expression of emotion or communication of ideas;
- Be able to articulate an appreciation and find merit in challenging works of art that may have been dismissed previous to taking this course;
- Demonstrate an ability to identify the characteristics of the major periods and movements covered in the course and place a work of art in its appropriate time period and historical context.

Instructional Materials

- 1) Textbook: *Art History: Portable Edition, Fourth Edition*
by Marilyn Stokstad and Michael W. Cothren
- 2) Notebook

Evaluation Procedures

Two tests and a final exam will be given.

Readings from the text will be assigned as homework followed by in-class lectures accompanied by image and/or video presentations with class discussions on that material. Along with the weekly chapter readings, a one-page essay will address an assigned question. The last essay will be a two-page visual analysis of a work of art selected by the student during a visit to a museum or gallery.

Oral Presentations researched and prepared by students working in pairs on a selected chapter topic will be required.

Class Discussion

Students are expected to be in class with a positive attitude. Participating in class discussions is to everyone's benefit. Those who participate often receive a higher grade in this area. Students should expect to spend a minimum of one hour in preparation for each class hour and to attend each class so that participation is maximized.

Course Requirements

Attendance—Please plan to attend all classes and to miss class only for extenuating circumstances.

Tardiness/Leaving Early—Class announcements are generally made either at the beginning or end of class. Students who arrive late to class or leave early will not only miss hearing important information, but also are disruptive to the rest of the class, as the instructor may have to repeat information.

Deadlines—Essays are expected to be handed-in when due. Failure to complete weekly essays results in a grade of zero.

Explanation of Criteria for Evaluations/Grade Weights

Average of Essays	30%
Average of Tests and Final Exam	30%
Participation and Attendance	20%
Oral Presentation	20%

Grading System

Tests, Final Exam, Oral Presentation and Final Grade: A, A-, B+, B, B-, C+, C, C-, D+, D, D-, F

Essays: /+, /, /-

Numerical Components

A	93-100	/+	87-100
A-	90-92		
B+	87-89		
B	83-86	/	73-86
B-	80-82		
C+	77-79		
C	73-76	/-	60-72
C-	70-72		
D+	67-69		
D	63-66		
D-	60-62		
F	0-59		

Academic Dishonesty

Academic Dishonesty shall in general mean conduct which has as its intent or effect the false representation of a student's academic performance, including but not limited to (a) cheating on an examination, (b) collaborating with others in work to be presented, contrary to the stated rules of the course, (c) plagiarizing, including the submission of others' ideas or papers (whether purchased, borrowed, or otherwise obtained) as one's own, (d) stealing or having unauthorized access to examination or course materials, (e) falsifying records of laboratory or other data, (f) submitting, if contrary to the rules of a course work previously presented in another course, and (g) knowingly and intentionally assisting another student in any of the above, including assistance in an arrangement whereby any work, classroom performance, examination or other activity is submitted or performed by a person other than the student under whose name the work is submitted or performed.

Cell Phones

Cell phones and beepers are allowed in class only if they are turned OFF or on SILENT MODE. Under no circumstances are phones to be answered in class. When there are extenuating circumstances that require a student be available by phone or beeper, the student should speak to the instructor prior to class, so that together they can arrive at an agreement.

Revisions to Syllabus

The information contained in this syllabus is subject to revision at the discretion of the instructor. Students will be notified of any changes that are made.

College Withdrawal Policy

A student who finds it necessary to discontinue a course once class has met, must provide written notice to the Registrar at Three Rivers Community College. Withdrawal forms are available at the Registrar's Office. Nonpunitive "W" grades are assigned to any withdrawal requested before the various restricted withdrawal deadlines listed in the TRCC calendar published in the front of each session's course listings. Withdrawal requests received after these deadlines must bear the instructor signatures. No withdrawals are permitted after the last class preceding the final exam. Students who do not obtain an official withdrawal, but simply stop attending classes run the risk of receiving an "F" grade for the course.

Disabilities Statement

If you have a hidden or visible disability which may require classroom or test-taking modification, please see the instructor as soon as possible. Students with learning disabilities should contact Chris Scarborough at the Student Development Office. Students with physical disabilities should contact Judy Hilburge.

Class Outline

(Schedule subject to change when necessary.)

F 08/26/11 Welcome to Art History II

M 08/29/11 Introduction; readings pp. xiv—xxx111; Chapter 17 Fourteenth-Century Art in Europe; readings pp. 528-546

W 08/31/11 Chapter 17 Fourteenth-Century Art in Europe; readings pp. 547-559

Essay: Choose one small work or art in this chapter that is crafted from precious metals with exceptional skill. Explain how it was made and how it was used. How does the work of art relate to its cultural and social context?

F 09/02/11 Chapter 18 Fifteenth-Century Art in Northern Europe; readings pp. 560-283

M 09/05/11 Labor Day --- College Closed

W 09/07/11 Chapter 18 Fifteenth-Century Art in Northern Europe; readings pp. 583-591

Essay: Explain how oil-painting technique allowed fifteenth-century Flemish painters to achieve unprecedented descriptive effects in their work. Support your answer by discussing one specific work in this chapter.

F 09/09/11 Chapter 19 Renaissance Art in Fifteenth-Century Italy; readings pp. 592-615

M 09/12/11 Chapter 19 Renaissance Art in Fifteenth-Century Italy; readings pp. 615-629

Essay: Explain how one Florentine sculptor discussed in this chapter helped establish the increasing naturalism and growing emulation of Classical models that would be central to the early Italian Renaissance

W 09/14/11 Chapter 20 Sixteenth-Century Art in Italy; readings pp. 630-640

F 09/16/11 Chapter 20 Sixteenth-Century Art in Italy; readings pp. 641-649

Essay: Write about either Michelangelo's or Raphael's extensive work in the Sistine Chapel. How did papal commissions push these established artists in new creative directions?

M 09/19/11 Chapter 20 Sixteenth-Century Art in Italy; readings pp. 650-659

W 09/21/11 Chapter 20 Sixteenth-Century Art in Italy; readings pp. 659-675

Essay: Compare Leonardo's image of the Last Supper (fig. 20-3) to the one by Tintoretto (fig. 20.37). What are the similarities? What are the differences? How do these two paintings reflect the changes present in sixteenth-century Italian art?

F 09/23/11 Chapter 21 Sixteenth-Century Art in Northern Europe and the Iberian Peninsula; readings pp. 676-689

M 09/26/11 Chapter 21 Sixteenth-Century Art in Northern Europe and the Iberian Peninsula; readings pp. 689-709

Essay: Choose a work of art in this chapter that displays extraordinary technical skill in more than one medium. How was its virtuosity achieved, and how is it highlighted as an important factor in the work's significance?

W 09/28/11 Chapter 22 Seventeenth-Century Art in Europe; readings pp. 710-729

F 09/30/11 Chapter 22 Seventeenth-Century Art in Europe; readings pp. 729 -755

M 10/03/11 Chapter 22 Seventeenth-Century Art in Europe; readings pp. 755 -769

Essay: Discuss the development of portraiture, still life, and genre painting in the Dutch Republic at this time. Choose two works of art as examples which support these developments.

W 10/05/11 Test

F 10/07/11 Chapter 23 Art of South and Southeast Asia After 1200; readings pp. 70-789

Essay: From the works discussed in this chapter, select a two-dimensional religious artwork from each of two religions practiced in India. Compare and contrast both works, determining similarities in regional style and technique as well as differences due to their varying religious contexts.

M 10/10/11 Chapter 24 Chinese and Korean Art After 1279; readings pp. 790—811

Essay: Discuss the place calligraphy held within Chinese society and in relation to other arts. Then, explain why Dong Qichang's *The Qingbian Mountains* (fig. 24-11) had elicited comparison with the art of calligraphy.

W 10/12/11 Chapter 25 Japanese Art After 1333; readings pp. 812-833

Essay: Discuss Chinese influences on Japanese art styles and techniques in the Muromachi and Edo periods; for your answer look back to Chapter 24 and draw specific comparisons between two works of art from each chapter.

F 10/14/11 Chapter 26 Art of the Americas After 1300; readings pp. 834-843

M 10/17/11 Chapter 26 Art of the Americas After 1300; readings pp. 843-857

Essay: Explore two examples of work from this chapter that exhibit influences from other cultures.

W 10/19/11 Chapter 27 Art of Pacific Cultures; readings pp. 858-877

Essay: What are the main features of Maori art? Cite two specific examples from this chapter.

F 10/21/11 Chapter 28 Art of Africa in the Modern Era; readings pp. 878-901

Essay: Explain the use of art during divination rituals and discuss one work of art that is used in this practice.

M 10/24/11 Test

W 10/26/11 Chapter 29 Eighteenth-and Early Nineteenth-Century Art in Europe and North America; readings pp. 902-915

F 10/28/11 Chapter 29 Eighteenth-and Early Nineteenth-Century Art in Europe and North America; readings pp. 915-930

Essay: Summarize the key stylistic traits of French Rococo art and architecture. Choose one work of art from this chapter and describe how it is typical of the Rococo style.

M 10/31/11 Chapter 29 Eighteenth-and Early Nineteenth-Century Art in Europe and North America; readings pp. 930-943

W 11/02/11 Chapter 29 Eighteenth- and Early Nineteenth-Century Art in Europe and North America; readings pp. 943-959

Essay: Discuss ways landscape painters captured the sublime in their work. Choose two works of art which illustrate this new way of rendering the landscape.

F 11/04/11 Chapter 30 Mid- to Late Nineteenth-Century Art in Europe and the United States; readings pp. 960-970

M 11/07/11 Chapter 30 Mid- to Late Nineteenth-Century Art in Europe and the United States; readings pp. 971-983

Essay: Discuss Gustave Courbet's Realism in works such as *The Stonebreakers* (fig. 30-12) and *A Burial at Orans* (fig. 30-13) in relation to the social and political issues of mid-nineteenth century France.

W 11/09/11 Chapter 30 Mid- to Late Nineteenth-Century Art in Europe and the United States; readings pp. 984-1004

F 11/11/11 No Class Veteran's Day observed

M 11/14/11 Chapter 30 Mid- to Late Nineteenth-Century Art in Europe and the United States; readings pp. 1004-1015

Essay: Discuss the novel form and content of Impressionist paintings, and explain how both differ from those of traditional European paintings. Cite two works of art from this chapter.

W 11/16/11 Chapter 31 Modern Art in Europe and The Americas, 1900-1950; readings pp.1016-1031

F 11/18/11 Chapter 31 Modern Art in Europe and The Americas, 1900-1950; readings pp.1031-1043

Essay: Discuss the impact that Cubism had on other avant-guard art styles in the early part of the twentieth century. Analyze its pattern of influence in two works from this chapter.

M 11/21/11 Chapter 31 Modern Art in Europe and The Americas, 1900-1950; readings pp.1043-1061

W 11/23/11 and F 11/25/11 No Class: Thanksgiving Break

M 11/28/11 Chapter 31 Modern Art in Europe and The Americas, 1900-1950; readings pp.1061-1081

Essay: Discuss the different variations of Surrealism and consider the various social and cultural reasons it came into existence. Choose one artist whose work exemplifies this style.

W 11/30/11 Chapter 32 The International Scene Since 1950; readings pp. 1082-1003

F 12/02/11 Chapter 32 The International Scene Since 1950; readings pp. 1004 -1135

Essay: Explain how globalism has impacted the visual arts and discuss how artists use contemporary strategies to speak to issues in their local cultures. Analyze one work of art from this chapter.

M 12/05/11 Presentations

W 12/07/11 Presentations

F 12/09/11 Presentations

M 12/12/11 Final Exam